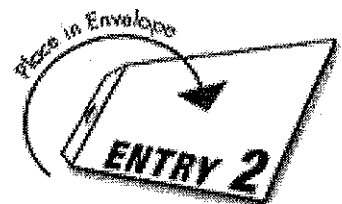
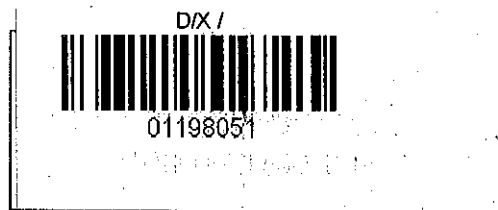




**Portfolio**

# **Entry 2 COVER SHEET**



# Contextual INFORMATION

This form asks you to describe the broader context in which you teach. ***If you teach in only one school***, please complete this form once, make copies of it, and attach one copy to each of your entry responses, directly following each entry's cover sheet. ***If you teach in different schools that have different characteristics, and your entries feature students from more than one school***, please complete this form for each school. Make copies of each different completed form and attach to each entry the form that applies to it.

**NOTE**

You are asked in each entry to provide specific information about the students in the class you feature in the entry. This is in addition to the information requested here. Please print clearly or type. (If you type, you may use single-space the text using 12 point Times New Roman.) Limit your responses to the spaces provided below. For clarity, please avoid the use of acronyms.

1. Briefly identify:

- The **type of school/program** in which you teach, and the **grade/subject configuration** (single grade, departmentalized, interdisciplinary teams, etc.).

Public high school / Integrated English and history class - 9th grade

- The grade(s), age levels, courses, number of students taught daily, and the average number in each class:

Grades 9-11 Age Levels 14-17 Number of Students 135 Average Number of Students in Each Class 28

Courses 9th Grade - American Studies (Integrated American literature and American history class); 11th Grade - American Literature

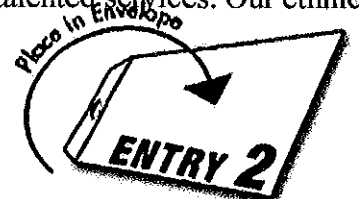
2. What information about your teaching context do you believe would be important for assessors to know to understand your portfolio entries? Be brief and specific.

**NOTE**

***You might include details of any state or district mandates, information regarding the type of community, and access to current technology.***

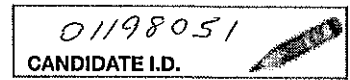
My school is a comprehensive, college-prep high school with a student body of 2000 students. We offer a range of courses: 18 Advanced Placement courses to Transitional English courses for our growing LEP population. Our district population of LEP students continues to grow exponentially. Our district has also reallocated funds and has eliminated ESL-focus schools. All students who speak a language other than English have been returned to their neighborhood school, our school being one. Approximately 3% of our student body is classified as ELL; that number increases every year. Our student body hails from a range of socio-economic strata. We have students from upper-class families living on golf courses to many of our students coming from middle class families. Our community is extremely involved in our learning community. Ninety percent of our students graduate in four years while 85% attend a post-secondary institution after graduation. Twelve percent of our student body is "at risk," which is defined as receiving free and reduced lunch. Nine percent receive gifted and talented services. Our ethnic breakdown is as follows: Caucasian – 75%, Hispanic – 12%, Asian – 6%, African-American – 3%, and Native-American – 1%.

We have excellent access to technology. Every classroom has its own computer and ceiling-mounted LCD projector. Many rooms have interactive SMART boards in them. We subscribe to multiple on-line databases for library-driven research and Turnitin.com, the web-based plagiarism and writing cycle site.

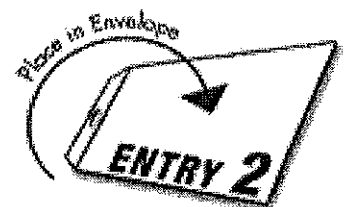




*your*  
**Portfolio**



# Written Commentary **COVER SHEET**



**Instructional Context:** American Studies (AS) contains 45 students, 14 to 15 years old.

AS is a mandatory 9th grade, integrated course. I chose to team teach this class because I have degrees in English, American history, and teaching the linguistically diverse. This class is ethnically diverse and reflects the ethnic breakdown of the school: 80% Caucasian, 7% Asian, and 12% Latino students. This class is linguistically diverse, as four languages are spoken. Five students maintain less than "fluent-English" status. The range of social and academic abilities is also varied; one student reads at a third grade level. Many others read and write significantly below grade level. Ten students are staffed into an Accelerated Reading class for both readers on Literacy Action Plans and for readers who scored less than partially proficient on the Colorado Standards Assessment Plan (CSAP) reading test. The overall personality of this class is one of introversion and borderline marginalization in our suburban school.

A range of skills exists in this class; many students score Proficient or Partially Proficient on CSAP, others score Unsatisfactory due to skill or language deficits; cognitive gaps due to special education status; or minimal work ethic. My special education students face many challenges, such as general learning disabilities and attention deficit disorder. One has a profound hearing loss and is accompanied by a Deaf and Hard of Hearing (DHH) interpreter. One student is in our school's Legacy 2000 program, an honors program for math and science. This class meets in a large room with a folding wall we use to manipulate the physical learning environment between a large or small group setting. Each half of the room has an LCD projector, which is instrumental when presenting material to all types of class configurations. This class struggles to maintain an academic focus and requires more support in the learning process; therefore, I have chose the whole class setting for this discussion so that I can directly role model skills I'd like to see and to offer student models to those students needing more positive role models in the learning process.

**Video Analysis:** My longitudinal learning goals are three-fold. First, I aim to improve students' reading comprehension in increasingly difficult texts. Since many of my students are struggling readers, I have explicitly taught a wide variety of pre-, during-, and post-reading skills so that these students can pull from a toolbox of options as they progress through high school. Second, my goal is to practice text analysis and discussion skills. I aim to help these students understand that meaning can be created individually and that interpretations can be validated when supported by the text. Finally, I want to see this class embrace learning as a necessary, yet fun and life-long activity. I have striven to make learning fun, accessible, and full of logical and comprehensible steps that mirror their skill and language acquisition levels.

The instructional goals for this lesson mirror those for the year. I work to explicitly teach reading strategies that will assist students in processing texts. My goals for this lesson were to introduce a new during-reading strategy in the form of literary lenses to assist in the upcoming required reading of *Of Mice and Men* and to allow students continued practice in the art of discussion as it pertains to literary analysis and the necessary inclusion of textual evidence to validate their interpretations.

Throughout the year, I have taught the pre-reading strategies of creating background knowledge, previewing text structures, and making predictions. I have also taught the during-reading strategies of making annotations and connections, using graphic organizers, and visualizing. The teaching of lenses is the next step because lenses offer an active reading strategy and complement our integrated class: the historic lens taps students' background knowledge about history; the feminist lens taps themes of the Feminist Movements of the 1920s and the 1960s; the Marxist lens highlights our study of social classes in American society. The formalist lens illuminates the literary terms (simile, metaphor, allusion, etc.) that students have studied.

The whole class discussion was appropriate because this class requires an extra step of

teacher and peer modeling, which this environment provided. While this class contains a few students who are academically self-sufficient, many struggle academically. This is due in part to students' homes which lack a culture of education, to struggles with English as a language, and to a lack of work ethic; these students need positive role modeling. I decided to model another step and to offer an opportunity to those who struggle to see successful students in action. I knew the class could be successful in this setting and that we were on the cusp of a breakthrough moment in terms of discussion and analytical skills and community building. These students consider our class a home, an environment we have created through explicit affective filter lowering activities, such as the two day lesson on learning and personality styles wherein we discovered our own and how to understand others', and through many an individual teary-eyed counseling session in the hall, our office or by the bike racks. Therefore, I wanted this whole class discussion to be a public, positive, reassuring step as the class moved toward a text that would be more challenging for a majority of these readers.

While I did predict that our students would do well on this step of the lesson, I was pleased at the extent to which they achieved; many consistently underachieve and do not relish the school environment. I was expecting students like Jordan, the boy in the red shirt, and Madison, the girl in the pink sweatshirt, to participate. I was not expecting Ashlyn, the girl to the left with glasses who reads at the fourth grade level, or Quinn to participate. I was also not expecting Nick, the capable but underachieving boy to the left of the frame, or Cody, the boy in the green sweatshirt, who has been given a "second chance" by our school due to nefarious discipline issues, to donate their ideas to the group. These participants surprised me, and I later told the class that they had much to be proud of.

I used procedures and strategies in this whole class discussion to move students toward validating each others' opinions and interpretations. Specifically, I used the prompts of "what do

you think” and “does that seem reasonable” to support the flow of ideas. This helped students make connections to each other and critically evaluate each other’s statements, thereby supporting listening, speaking, and reading skills. I also sought to ask many open-ended questions that allowed students the freedom to take the question in the direction they saw fit. I started this section by asking “what did you see in the text as it related to our lenses?”

Additionally, I asked the class about “less obvious” power structures when discussing the Marxist lens. There were moments where I directly asked students “what do you think?” In two cases on the video, students accepted the challenge and rose to it. Nick offered an idea and then became a more consistent contributor for the rest of the class. Additionally, I asked for “someone new,” seeking to spur new participants. I then offered wait time, and the class was rewarded by hearing Ashley’s voice through her interpreter. The literary lenses themselves inherently offer a myriad of opportunities for students as the lenses are fluid, demand personal interpretation, and are thus well suited for all readers’ ability levels. Students applied their own background knowledge to the reading of the text, thereby personalizing interpretations. For example, Garrett connects his observation of Snow White’s bobbed hair with our study of the 1920s and how rebellious women had bobbed their hair. Derek also connects the step-mother archetype in *Snow White* to that in *Cinderella*.

In addition, I have created an environment of openness, academia, and high expectations. I have made sure that I know something personal about each student (activities they enjoy, sports they play, etc.) so I can find individual ways to relate to them. I have learned this information through start-of-the-year surveys and daily, informal check-in moments as students arrive. I also have a detailed webpage section illuminating who I am as an individual, a parent, and a learner, showing them that I am fallible and constantly learning. I also infuse humor into the classroom to keep learning fun and allow students to engage in the learning process. This is evident when I

poked fun at the Dwarfs and when laughing alongside the students as they point out how ALL Disney movies seem to perpetuate certain stereotypes. I set and demand high standards in all of our academic projects. The standards focus on preparing them for college and the world of work. All of my policies reflect my desire for students to achieve mastery: papers may be rewritten, assessments may be retaken in another form, projects may be submitted in an alternative format while adhering to standards and demonstrating the required skill acquisition. Students rose to the occasion in this video and participated, even when they were potentially nervous speaking in front of and sharing their feelings with their peers. Many boys in this class, such as Cody, Quinn, and Jordan, who are stereotypically challenged in literature class added their interpretations.

I have created access and equity for all of my students by employing best practices that apply to all students, specifically ELL and special education. Ashley receives preferential seating in the front of the room and near her interpreter. All assignments are presented in written form, and all videos contain closed captioning. I am also in daily contact with Ashley's case manager to better educate myself on the nuances of living as a deaf person so that I might understand the challenges Ashley faces. I am also in close contact with special education case managers about individuals and IEPs. I also have flexible policies about extensions for assignments, paper rewrites, and how student can access extra help: students may access my website for a myriad of resources, contact me through email, attend my Response to Interventions class, or see me during lunch. All are conscious attempts to help those who struggle.

For the lesson progression leading up to, including, and leading out of this lesson, a variety of print and audio-visual materials were employed in order to reach all learners. Before this video, I introduced the lenses while attaching that to the background knowledge of explicit reading strategies the class had. Since our class is integrated with language arts and history, we often read our texts through the historic lens, although we had not labeled it as such. During the



Progressive Era unit where we spent a considerable amount of time looking at women's rights and issues, so the students had background knowledge of the feminist lens.

I introduced the lenses through a PowerPoint presentation detailing each and how to read through it. The presentation used video clips from feature films to display clear elements of each lens, assisting my visual learners. For example, while examining the feminist lens, we analyzed a clip of *9 to 5* and its message of the gender stratified business world in the late 1970s. Ending, I modeled the application of all lenses to Disney's *Lion King*, how each could be applied to one single text, and how the reading of that text could change depending on the lens being applied. I chose these clips since they offered high-interest, obvious access points to lenses' application, and visual instruction for all of my students but for my ELL students, in specific; I wanted the students to experience the challenge of the lenses without the challenge of the text itself.

The class then engaged in small group practice with the lenses' application in a version of *Cinderella*. The students read from the lenses' perspectives to construct meaning from an independent-level text, which I used because its simplicity provided access for the students in their first independent attempts. The students then read a more detailed version of *Snow White and the Seven Dwarfs*. Students read this text independently and prepared their thoughts about each lens on a graphic organizer. The discussion on the video followed this work. This text was specifically chosen so that the class could practice the lenses without significant challenge coming from a frustrational level text.

From this lesson, the students applied their newly acquired skills to the mandatory ninth grade text *Of Mice and Men*. This integrates with our study of the Great Depression and creates access for students practicing all of the lenses because its reading level is independent or instructional for most students. The historic lens is instantly clear due to its setting; the students could also readily view the feminist and Marxist lenses from the scenes of the ranch, Curley, his

wife, and the dynamics between George and Lennie. Following the class's reading of this text, students were presented with a menu of assignment choices, such as creating a Photostory project; a PowerPoint presentation; a small group skit; or a storyboard and musical soundtrack production from which to demonstrate their application of lenses. These choices appealed to multiple intelligences, thereby augmenting equity and access, and all required a written component showing how each student interacted individually with the lenses.

The discussion encapsulated all of the language arts strands throughout the lesson progression and the discussion itself. Originally, students practiced listening during the PowerPoint presentation when they took notes. During the conversation, students listened to follow the flow of ideas and to find moments to infuse their own ideas. Students also practiced the speaking strand via questions raised by both them and me and during the discussion itself as students presented their ideas and defended them orally and with textual evidence. Students also encountered the writing strand in this lesson when taking written notes during the PowerPoint, annotating their readings of *Snow White*, and placing their thoughts on their graphic organizer. Additionally, students incorporated writing into their final projects after reading *Of Mice and Men*. Even if students chose to perform a short skit from a lens's perspective, students wrote to justify their performance choices. Students also encountered the reading strand as they accessed the lenses through increasingly difficult texts. The ultimate text, *Of Mice and Men*, stretched more students into the instructional reading levels when applying the lenses. I chose this progression in order to have students move from small group collaboration to individual reading practice and from oral defense to written defense of ideas since this moved them gradually from a supported environment to a more independent one while retaining role modeling opportunities.

**Reflection:** I met the primary goal. I observed students applying the literary lenses to the text. They applied this to the text of *Snow White* as a crucial step to solidifying how these lenses

could be applied in an unthreatening way, thus inspiring self-confidence in the struggling readers. For example Nick G, the young man to the far right of the class, offered the notion that of course, the queen has to die... to be replaced by a mean step-mother. While he did not explicitly say "archetype," Nick understood the essence of the term using the formalist lens. Additionally, Kalia, the girl to the sharp left of the frame, explored the Marxist lens as they discuss how the Prince and Queen both have power over Snow White. Most impressively, Quinn added an interesting interpretation through that Marxist lens. He offered that the magic mirror retains some level of power.

My second goal of having students practice oral discussion and align their responses to what the text can support was also successful. Students steeped their responses in the text. For example, Garrett immediately tied his first interpretation to the picture on page 34 when he pointed out that Snow White might be reflective of the rebellious 1920s and of youth since she has bobbed hair, a connection he made through the formalist and historic lens to the short story "Bernice Bobs Her Hair." Grant later pointed out that Snow White was helpless, through the feminist lens, as he read from page 39 and said that she ran away and "was frightened by everything she saw." Steph later connected to the text when she said that the Prince "wondered if it was the girl he had lost his heart to long ago" as she sought to prove that the Prince and Snow White never really knew each other at an appropriate level for a relationship to flourish.

My final goal of endearing kids to the learning process was also a success. The PowerPoint itself was engaging and drew students into lenses through the use of the film clips. More importantly, I saw many often-disengaged students applying these lenses to their reading of *Snow White*. For example, Cody participated by offering the Marxist reading that the Prince has power over Snow White and that the Prince saving the girl was a typical structure for all Disney movies. In addition, JD, the student with the buzz to the left of the camera, struggles with

academia. He offered that Snow White having to keep up the house for the dwarfs reinforced the helpless stereotype through the feminist lens. To have each of these male students engage in a feminist reading of Snow White illustrated that they were immersed in the academic process and expectations we have developed as a class.

Two of the more successful moments in this video came as students were able to react to and challenge each other's interpretations. Those moments show me that we were nearing our long-term goal: proficiency with discussion skills. Three minutes into the video, Nick proposed that Snow White scrubbing the floors revealed the feminist lens. I pushed him to clarify; he responded that his interpretation might not have been valid. Madison and others helped him with his interpretation by connecting his initial comment to the idea that the womanly chores made women seem like they were only good for cooking and cleaning. The class took ownership of the conversation and did not back down when challenged, which they had often done before that day.

Another successful moment in the recording is at minute twelve when Cody moves the conversation toward the Marxist lens with his point about the Queen's power. While that in itself is not the success, the ensuing, more independent banter that followed was. Kalia stepped into the conversation and was followed by Derek and Garrett's mini-discussion about what type of narrator the mirror could have been seen as. Soon after, Gina offered her interpretation that a warning might hint at foreshadowing. This was followed closely by Jordan's insightful point that the wishing well had some power as it drove the whole story because none of the story would have happened without the mirror. While the conversation was not entirely independently driven, I felt that the students were making those connections without as much leading as before.

I would improve, though, my efforts to move the students toward greater independence through my acknowledgements and responses to their comments. When I do this again, I know that I will spend much more time explicitly teaching whole class discussion techniques, such as

how to feel the flow of the conversation, how to break into that flow, and how to maintain a focus when holding the floor. I'd also focus my attention on teaching the ways to frame a response that build from one comment to another. For example, I would teach the common ways of connecting ideas such as saying, "I agree with Johnny...but I disagree..." or "I do not understand what you meant; could you clarify?" These explicit discussion techniques would allow students to better reach my goal of the conversation being maintained by them rather than me. I would also explicitly teach students ways to monitor their own participation to ensure that no one person dominated the conversation. I could model such systems as a card system wherein students are given a number of playing cards, which relate to the number of times they may speak before ceding the floor to others. I could also implement more fishbowl discussions wherein students are assigned to monitor participation by the active participants and to debrief with them about their participation afterwards.

I would also improve my own enthusiasm for their efforts in the conversation. I would be more animated in showing my excitement in how they were connecting ideas to the text or background knowledge. I know this enthusiasm would be contagious and be an improvement from this discussion that would bring in those reluctant readers, non-native speakers, or unmotivated students if they could see the genuine excitement that comes from learning and extending oneself. For example, there was one specific moment (after a longer wait time) that Ashley volunteered her idea. Rather than thank her for her risk, I simply added the comment to the discussion. Instead, I should have been more complementary to her efforts and the bravery it took to end the growing silence.

In addition, I believe there are quite a few instances where I let students stop short of a complete explanation and in connecting their ideas to the text. A few minutes into the video, Derek began to offer a connection he saw to *Cinderella*. I heard his suggestion, but then did not

press him for specifics. Additionally, Christina became involved about half way through the video, but I never pressed for the deeper interpretation, the “so what” connection; I did not press her to connect the literary dots that allowed her to make the interpretation that she did. Finally, I made a grievous error when looking around the room, being faced with a plethora of hands. At one point I saw that Carol wanted to add something, I acknowledged her hand, but did not go back to her. Carol, an unusually quiet student, made the effort to get involved, yet I cut her off. While I know this did not scar Carol as she has participated in our class since that moment, I did notice that I was inconsistent in helping students into the conversation, a skill I sought to develop.

After this discussion, we began reading *Of Mice and Men*. This book served to be at the independent reading level for some of the students, but remained at the instructional level for many. After this lesson I observed students tracking and making connections between the lenses in a “lens log” to help them with future conversations and their final assessment. Students kept those logs, and it was evident that their reading through the lenses helped them to gain a deeper understanding of the book. For example, many students predicted the foreshadowed event of Lennie killing Curley’s wife. Using the formalist lens, they observed the fact that Lennie liked soft things, that he often killed those items, and that Curley’s wife was “soft.” They coupled these ideas with how Lennie “knew no rules” and correctly figured that Lennie would get into “some sort of trouble” with Curley’s wife. The class put this together by the beginning of chapter three, a feat I have never seen in my past five years teaching this novel. I know these students accessed this text in a more focused manner due to their feelings of comfort with the lenses due to the thorough introduction. I saw this not only in their on-going discussions but also in their final projects that exemplified literary lens applications, with which many students overwhelmed me with textual evidence, thorough justifications, and poignant reflections about how power and money or power and gender were related.

# Instructional Material COVER SHEET

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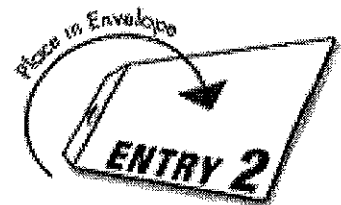
Your responses to the requests contained in the box below must be typed on one separate sheet of 8.5" x 11" paper using 12 point Times New Roman font and double spacing. Your responses must fit on that one sheet. Place your typed page directly behind this cover sheet.

**Briefly describe the attached instructional material and explain its connection to your video recording and Written Commentary.**

**Attach to this cover sheet:**

- ☒ Your response sheet.
- ☒ One relevant item of instructional material.

**Print this form as necessary.**



The attached document is six slides of the 18 slide PowerPoint presentation I used to introduce literary lenses to my students before progressing through the scaffolding procedure on the video. The entire presentation consisted of a title slide, three more slides of optical illusions (to allow students to practice seeing the same “text” through different lenses), a definition slide for each literary lens, and slides giving hints to students about how to actually direct their attention while reading in each lens. For example, the Marxism lens slide provided students with a definition of the lens. The following slide on the actual presentation directed students’ focus toward the following: examining the manifest and latent power structures among characters, examining who has financial power in the text, examining the role that social class plays in the text, and examining what happens as a result of these differences.

This presentation served many roles in the scaffolding to the lesson on the video. It served as a visual text for my visual learners, language learners, and deaf student. It also incorporated songs depicting each lens: “We Didn’t Start the Fire” for the historic lens, “I’m Gonna’ Wash That Man Right Out of My Hair” for the feminist lens, and the Soviet National Anthem for the Marxist lens, for example. This was to allow my auditory learners to begin to make connections to the elements of each lens. Each lens’s slide had embedded feature film clips that demanded that certain lens’s application; these clips contained clear access points for the respective lenses and appealed to both my visual and auditory learners. For example, during the historic lens slide, the students watched a clip from *Band of Brothers*; during the feminist lens, *9 to 5*; and during the Marxist slide, *The Breakfast Club*. When viewing from the aforementioned lenses, each clip paralleled the appropriate lens application.

This text also served as part of the listening and writing strands of the overall lesson since students were asked to listen, select the important information, and take appropriate notes. This lesson was completed in one 105 minute block.



## Literary Lenses Defined

- \* Way to understand the various ways people read texts.
- \* Most of us read texts with many different theories in mind...at the same time.
- \* Not everyone will interpret the same text in the same way!

## Where is this young woman looking?



## Historical

- \* Views text as related to the time during which it was written.
  - \* *The Crucible* - Cold War
  - \* *Of Mice and Men* - The Great Depression
  - \* *Red Badge of Courage* - Civil War
- \* Focuses on the social, political, and economic climate of the event



## Feminist

- \* Views society as "patriarchal"
- \* Views society as "heterosexual"
- \* Women and homosexuals not allowed to realize full potential.
- \* Women and homosexuals seen as negative or inferior



## Marxist

- \* Views society based on the economic theories of Marx and Engels
- \* Assumes society is influenced by economic and class structures
  - \* Who has money; who doesn't
  - \* Who has power; who doesn't
  - \* Who is "rich"; who is "poor"



## Example to Ponder - The Lion King

- \* Historical
  - \* Made in 1990s
  - \* Time of great political upheaval in world
- \* Feminist
  - \* Helpless females
  - \* Females provide food and care for the young yet males have ALL the power
  - \* Nala is stronger than Simba, but she does not inherit the crown



# Instructional Material COVER SHEET

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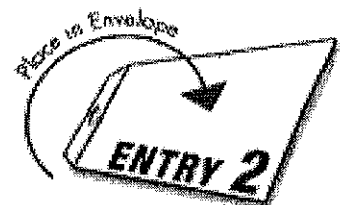
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**Attach to this cover sheet:**

- ☒ Your response sheet.
- ☒ One relevant item of instructional material.

**Print this form as necessary.**



The attached document contains two samples of student work on the independent-level reading of *Snow White*, which students used in preparation for the lesson on the video. This text was provided to students after having heard and taken notes on the PowerPoint presentation, after hearing the modeling text of *The Lion King*, and after practicing the scaffolding step of whole group guided practice with *Cinderella*. Students were asked to read this text from the five literary lenses covered in class (historic, feminist, Marxist, formalist, and reader response) and to annotate the text according to what they observed while reading with each lens.

This text, in conjunction with the next piece of instructional material evidence, served as the focal point of the whole class discussion captured on the video. Students read and annotated this text as homework in preparation for the discussion. This text was specifically chosen as it was at the independent reading level of all students in the class. This was intentional so that students would have a positive first experience working independently with the literary lenses.

The reading of the text appealed to my visual learners, and the annotation process, itself, incorporated two important language arts strands: reading and writing.

Looking into her mirror she demanded:

Mirror, mirror on the wall,  
Who is the fairest of us all?

and this time the mirror replied:

Her lips blood red, her hair like night,  
Her skin like snow, her name—  
Snow White!

formalist  
(simile)

> feminist stereotype:  
women only care  
about appearance

The Queen was in a terrible temper and she sent for her huntsman.  
"Get that child out of my sight," she stormed. "Take her far into  
the forest, kill her, and bring me back her heart in this box, to prove you  
have done it."

feminist  
women are  
always  
jealous

The huntsman was saddened at these words but he did not dare to  
disobey his Queen. He took Snow White deep into the forest, and as he  
watched her happily picking wild flowers he knew he could not hurt this  
lovely girl.

marxist  
Queen  
has a lot  
of power (even  
the power to  
kill Snow  
White)

Kneeling before Snow White he said, "I cannot kill you as the  
Queen commanded. Run away and hide, but do not come back to the  
palace because the wicked Queen will surely harm you."

The huntsman left Snow White then, and on his way home he  
killed a young boar and put its heart in the box for the Queen, as proof  
that he had carried out her orders.

Marxist:  
Queen  
could have  
less power  
b/c she  
is  
easily  
disobeyed  
by the  
huntsman  
who's lying to her

39

Looking into her mirror she demanded:

Mirror, mirror on the wall,  
Who is the fairest of us all?

and this time the mirror replied:

Her lips blood red, her hair like night,  
Her skin like snow, her name—  
Snow White!

> simile

The Queen was in a terrible temper and she sent for her huntsman.

"Get that child out of my sight," she stormed. "Take her far into  
the forest, kill her, and bring me back her heart in this box, to prove you  
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The huntsman was saddened at these words but he did not dare to  
disobey his Queen. He took Snow White deep into the forest, and as he  
watched her happily picking wild flowers he knew he could not hurt this  
lovely girl.

marxist  
the queen  
has power  
over hunts-  
man

Kneeling before Snow White he said, "I cannot kill you as the  
Queen commanded. Run away and hide, but do not come back to the  
palace because the wicked Queen will surely harm you."

The huntsman left Snow White then, and on his way home he  
killed a young boar and put its heart in the box for the Queen, as proof  
that he had carried out her orders.

feminist?  
isn't about  
things some

# Instructional Material **COVER SHEET**

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**Do not write or type on this cover sheet.**

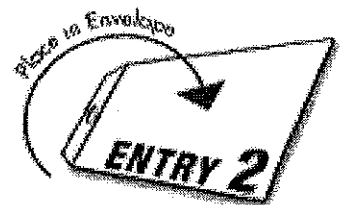
Your responses to the requests contained in the box below must be typed on one separate sheet of 8.5" x 11" paper using 12 point Times New Roman font and double spacing. Your responses must fit on that one sheet. Place your typed page directly behind this cover sheet.

**Briefly describe the attached instructional material and explain its connection to your video recording and Written Commentary.**

**Attach to this cover sheet:**

- ☒ Your response sheet.
- ☒ One relevant item of instructional material.

**Print this form as necessary.**



The attached document contains two examples of students' completed graphic organizers that accompanied the independent-reading leveled *Snow White*. Students were given this organizer to assist them independently practice reading through each of the five lenses. Students were asked to read the text, annotate as they read, and complete the organizer upon completion.

This organizer and the previous annotations were the focal point of the discussion captured on the video. Students utilized both items to focus their attention and responses during the discussion while allowing them instant access to direct quotations from which they could tie their interpretations.

The two samples are from my profoundly deaf student and a special education student who struggles with reading comprehension. This scaffolding step assisted my visual and language learners by providing a clearly structured organizer into which to place their thoughts in preparation for the discussion. This document also exemplified the language arts strands of reading and writing while preparing students for the strands of listening and speaking.

**Historic (This might be hard for this story)**

It probably old time in England because this story have a queen so it probably related. (34)

**Feminist (Gender roles, etc.)**

The Queen want to be furist of the land. She was very jealous of Snow White. (34)

Seven Dwarfs think Snow White is very pretty. (pg 42)  
Snow White cleaning everything for 7 Dwarfs

**Marxist (Who has power, etc.)**

- The queen has the power and she ordered to kill Snow White so Queen would be a furist of the land.

The Seven dwarfs has the power for the house so they let Snow White stay and avoid the queen. (Pg. 37)

- The prince choose her. (Pg 46)

**Formalism - Structural (Symbols, foreshadowing, word choice, etc.)**

- her blood feel on the white snow - meaningful evidence
- foreshadowing mirror - to tell her she isn't the fairest of us all.
- foreshadowing - the dwarfs warned her about the queen's dark magic so don't let anyone in - she will of course then
- poisoned apple - symbol - death
- foreshadowing - they wouldn't make the prince have that small of a part, he will be back

**Reader Response (How YOU relate to it)**

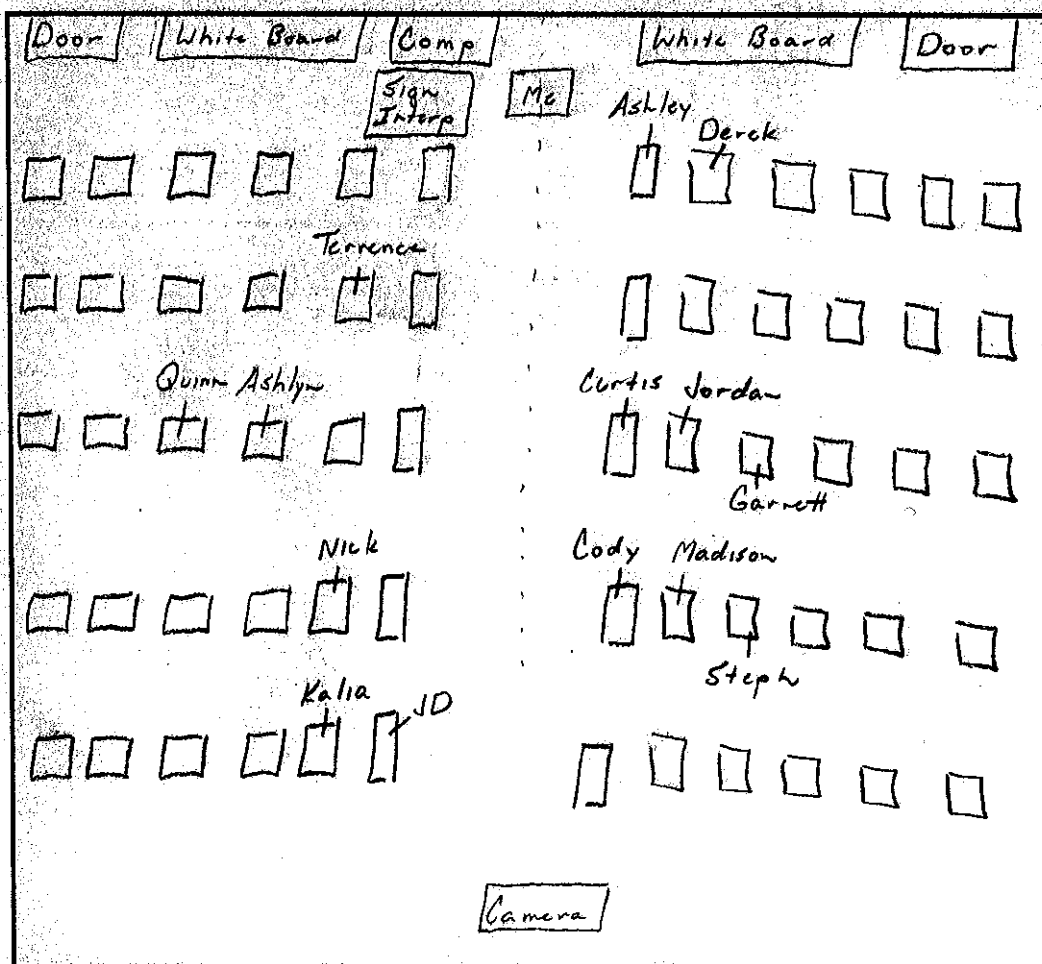
- if I was dressed in rags cleaning I would run off if I saw a prince.
- I thought this story was OK. like other princess books but more creepier.

# Entry 2 **CLASSROOM LAYOUT FORM**

(For Informational Purposes Only.)

Please make a sketch of the physical layout of the "classroom" (i.e., setting in which the instruction took place) as it appears in the video recording. This sketch will provide assessors with a context for the video since the camera cannot capture the whole instruction area at once.

It is helpful to assessors for you to identify where particular students are located in the room by using the same student identifiers that you refer to in your Written Commentary (e.g., "the girl in the green sweater"). The sketch will not be scored.



A hand-drawn sketch of a classroom layout. The room is rectangular with a dashed line down the center. At the top, there are labels for 'Door', 'White Board', 'Comp', 'White Board', and 'Door'. A 'Sign Interp' box is near the top center. Students are represented by small squares, some with names written above them. On the left side, students are arranged in rows: Terrence, Quinn, Ashley, Nick, Kalia, and JD. On the right side, students are arranged in rows: Ashley, Derek, Curtis, Jordan, Garrett, Cody, Madison, and Steph. A 'Camera' label is at the bottom center.

